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NO. 9.

On the History of Musical Pitch.

By ALEXANDER J. ELLIS, B. A., F. R. S., F. S. A.

[CONTINUED.]

[ERRATA.—In note 3 ("How to Tune Equally"), 7th line, page 115, insert *G sh.* between *C sh.* and *D sh.*]

ART. 5. *Equal Semitones as a Measure of Relative Pitch.*—If we supposed that, between each pair of adjacent notes, forming an equal semitone as a piano is now intended to be toned, 99 other notes were interposed, making exactly an equal interval with each other, we should divide the octave into 1,200 equal hundredths of an equal semitone, or *cents*, as they may be briefly called. We generally estimate intervals in music by the number of semitones they contain; thus: the minor Third has 3, the major Third 4, the Fourth 5, the Fifth 7 semitones, and so on. In the same way, very small intervals, less than a semitone, may be estimated in cents. Thus, S 3.56 means an interval of 3 semitones and 56 cents. In this way in Table I. the interval formed by the initial value of A in each entry with A 370 is given.* The interval between any two such values of A is the difference of the corresponding S. Thus, the interval between A 455.3, S 3.59, and A 422.5, S 2.30, is S 1.29, which is the interval between Handel's and Erard's concert pitch.

ART. 6. *Notation of the Great Musical Scale.*—As the name of the note is the same in the different octaves, it is necessary to mark the Octave. I shall here adopt the organ-makers' names, by which an Octave is referred to a certain number of feet, and give it a practical notation. These names neither indicate the exact length of pipe nor the exact pitch of the note, but merely show its position on the musical staff.

32 C, lowest note of very large organs, 32 D, 32 E, 32 F, 32 G, 32 A (usual lowest note of the largest pianos), 32 B, comprising the 32-foot Octave, beginning 2 octaves below the lowest note of the violoncello.

16 C (lowest note of the double bass in Beethoven's Pastoral Symphony), 16 D, 16 E (lowest note of the German four-stringed double bass mentioned by Helmholtz, my translation, p. 267, as the lowest really musical note), 16 F (lowest note of English four-stringed double bass), 16 G (lowest note of Italian three-stringed double bass), 16 A (lowest note of English three-stringed double bass), 16 B, comprising the 16-foot Octave.

8 C (lowest note of the violoncello, written on the

second ledger line below the bass staff), 8 D, 8 E, 8 F, 8 G (third open string of violoncello), 8 A, 8 B, comprising the 8-foot Octave.

4 C (tenor C, the lowest note of the viola, written on the second space of the bass staff), 4 D (second open string of violoncello), 4 E, 4 F, 4 G (lowest note of the violin and of the English concertina), 4 A (first, or highest, open string of violoncello), 4 B, comprising the 4-foot Octave.

2 C (middle C, written on the ledger line between the bass and treble staves), 2 D (third open string of the violin), 2 E, 2 F, 2 G, 2 A (second open string of the violin, the *tuning note* for orchestras, and the note to which all pitch is referred in Table I.), 2 B, comprising the 2-foot Octave.

1 C (Treble C, a very usual tuning note for pianos, and pitching note for singers), 1 D, 1 E (first, or highest, open string of the violin), 1 F, 1 G, 1 A, 1 B, comprising the 1-foot Octave.

$\frac{1}{2}$ C, $\frac{1}{2}$ D, $\frac{1}{2}$ E, $\frac{1}{2}$ F, $\frac{1}{2}$ G (usual highest note of flute), $\frac{1}{2}$ A, $\frac{1}{2}$ B (highest note of the English concertina), comprising the $\frac{1}{2}$ -foot or 6-inch Octave.

$\frac{1}{4}$ C, $\frac{1}{4}$ D, $\frac{1}{4}$ E (highest note on the violin, the double Octave harmonic of its highest string), $\frac{1}{4}$ F, $\frac{1}{4}$ G, $\frac{1}{4}$ A (usual highest note of large pianos), $\frac{1}{4}$ B, comprising the $\frac{1}{4}$ -foot or 3-inch Octave. And so on for higher Octaves, used only on certain stops of organs.

ART. 7. *Carriers of Pitch.*—As very few persons are able to reproduce a pitch at will after the lapse of a short time, it is necessary to have instruments by which a given pitch-note may be sounded at any moment. The oldest of these contrivances are the metal cylindrical open flue *organ-pipe* and the stopped *pitch-pipe*. In later times the *tuning-fork* and the *free reed* have been used. In orchestras, the *oboe*, a reed pipe, is generally sounded for the other instruments to tune to.

ART. 8. *The Organ Pipe.*—The pitch rises with heat, and falls with cold, often making a semitone between its winter and summer pitches. When the V at any given temperature is known, the V at any other temperature may be found with sufficient exactness by increasing the first V by 4 per cent., dividing by 1,000 to 2 places of decimals, multiplying the result by the number of degrees Fahrenheit by which the observed differs from the required temperature, and adding or subtracting according as we reduce to a higher or a lower temperature. In this way all the organ pitches in table I., which I have myself observed, have been

reduced to the pitch they would have at 59° F.—15° C.—12° R. Thus, A 528, at 59° F., gives what at 73° F.? To 528 add 4 per cent., or 21.12, which gives 549.12, and this, divided by 1,000 to 2 places of decimals, gives .55, which multiplied by 14 (the difference of 73° and 59°), gives 7.70, and, as the required temperature is greater, we have to add this 7.70 to 528, producing A 535.7 at 73° F. (See A 441.7 and A 443.1 in Table I.) As the wind used is often of a lower temperature to the air about the organ, and as the expansion of the air affects the temperature, the rule is not always perfectly accurate, but I have found it sufficiently so for the purposes of this paper. After touching an organ-pipe, or blowing it with the mouth, it should be left to cool before its pitch is taken. For the same temperature, the pitch is mainly influenced by the length of the pipe, measured from the line where it is soldered on to the foot, up to the open end, and by the internal diameter. If these dimensions are taken in inches, the pitch or V of the pipe is very nearly 20,080, divided by the sum of 3 times the length added to 5 times the diameter, according to M. Cavallé-Coll (adapted from *Comptes Rendus*, 1860, p. 176), and in the two-foot Octave I have seldom found the result so much in error as a comma, or V 1 in V 80. If we actually find the V of a similar pipe, and multiply it by the sum of three times the length added to five times the diameter (expressed in inches), and use this product in place of 20,080, we may find the pitch of another pipe of the same kind, differing slightly in length and diameter, by dividing this product by the sum of three times the new length added to five times the new diameter, both taken in inches. I have had to use this device frequently when the actual dimensions of pipes made for me differed from their intended dimensions, in order, from the pitch of the actual pipe, to deduce that of the intended pipe. (See Table I., A 373.7, 376.6, 396.4, 424.4, 434.7, 446.0, 445.8, 504.2, 505.8.)

The strength of the wind used is important. The above rule supposes this pressure to be capable of supporting a column of water about 3½ inches high. From experiments made by M. Cavallé-Coll, as pressure varies from 2½ to 3½ inches, V increases by about 1 in 300, but as pressure varies from 3½ to 4 inches, V increases only by about 1 in 440; the whole increase of pressure from 2½ to 4 inches increases V by about 1 in 180. Hence the pitch of A may vary by from V 1 to V 2½ from this cause only. (See

* To Calculate the Cents in any Interval.—(1) For intervals less than an equal semitone—that is, when the larger V is not more than 6 per cent. larger than the smaller V: Divide 100 times the difference of the V by 6 per cent. (less 1 per 2,000) of the smaller V to the nearest whole number. Thus, to find the interval between A 422.5 and A 440: 100 times the difference is 1,750, and 6 per cent. 422.5 is 25.3, and this, less .2 (or 1 per 2,000 in 422.5), is 25.1; then, dividing 1,750 by 25.1, we obtain 70 cents.

(2) If the interval is more than an equal semitone, we can continually form equal Tones and semitones, above the lowest, by adding 12½ per cent. for a Tone, and 6 per cent. (less 1 per 2,000) for a semitone, till we obtain a V which is less than an equal semitone from the larger number. Then, we find the cents in this smaller interval by the last rule, and add 100 for each equal semitone added on the lower V. Thus, for A 422.5 and A 455.3, we form an equal semitone above 422.5 by adding 25.1 (or 6 per cent., giving 25.3 less 1 per 2,000, that is, .2, giving 447.6). Next, we find the cents in the interval V 447.6 to V 455.3 to be 29, as in the last case, and we have 129 cents for the whole interval.

(3) For intervals less than a just major Third—that is, when 8 times the larger V is not greater than 10 times the smaller V—multiply 3,477 by the difference of the V's, and

divide by their sum. If the result lies between 150 and 300, subtract 1 from the quotient; the result is exact. Thus, for the last example, 3,477, multiplied by the difference 32.8, gives 114,045.6; and this, divided by the sum 877.8, gives 129 cents., as before. It is evident that this may be applied to any interval by continually reducing it by a just major Third till it is less than a major Third. This is effected by continually subtracting 10 times the smaller from 8 times the larger V, and adding 386½ cents. to the result, for every such reduction. When the interval exceeds an Octave, divide the larger V continually by 2 till it is less than double the smaller; then proceed as before, and add 1,200 to the result for each division by 2.

(4) For any interval, by logarithms (by far the most convenient method for those who can use them), multiply the difference of the logarithms of the two V's by 4,000 (which will be enough for intervals under a semitone); correct by subtracting 1 in 300 and 1 in 1,000 from the former product. The result will be correct to one-tenth of a cent. Thus, log. 455.3—2.65830, log. 422.5—2.62583; difference—.03247, which, multiplied by 4,000, gives 129.88. Subtract 1 in 300, or .43, and 1 in 10,000, or .01 (sum .44), and the result is 129.44 cents, or 129 to the nearest cent. When many cases have to be calculated, it is best to form a little table of the multiples

of 39.86314, and, by its means, multiply the difference of the logarithms by that number. This was the method pursued for Table I.

M. Cavallé-Coll's Rule.—This rule requires to be a little changed for stopped and square pipes. For the square modern pipes the agreement is not quite so good as for the open metal cylindrical pipes, and a device similar to that in the text must always be employed for them. (See Table I. A 424.2.) In square pipes the depth is from the mouth to the back, internal measure.

Complete Rule.—Pressure of wind about 3½ inches or 8 centimetres. Divide 20,080 when the dimensions are in inches, and 510,000 when the dimensions are in millimetres, by—

(1) Three times the length added to five times the diameter for cylindrical open pipes;
(2) Six times the length added to ten times the diameter for cylindrical stopped pipes;
(3) Three times the length added to six times the depth for square open pipes; and
(4) Six times the length added to twelve times the depth for square stopped pipes.

The rule is always sufficient for cutting organ pipes to their approximate length, and piercing them to bring out the Octave harmonic.

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actual observations in Table I., under the pitches last cited.)

The quantity of wind, regulated by the size of the wind-slit and the orifice at the foot, is another source of variation. The shape of the mouth, and especially the shading of the mouth or extremity, greatly influences pitch. Hence a solitary pipe removed from the organ where it was shaded by adjacent pipes is often sharper. Cleaning an organ sharpens it. Even removing a pipe and replacing it will often alter the pitch. An organ-pipe is slightly flattened by pressing in, and slightly sharpened by pressing out, the edges of its open end, as by the "tuning cone;" but considerable changes require the pipe to be lengthened or shortened.

It is clear, therefore, that when the V of a pipe is not measured as it stands in the organ itself the pitch given may be several vibrations in error. And even where we are fortunate enough to find an organ with pipes that have remained unaltered for 200 or 300 years, which is seldom the case, we cannot be sure that it stands exactly at its original pitch. This must, of course, be borne in mind for all the cases of organ-pitch given in Table I. But the extreme amount of error will seldom be 1 per cent., which, for present purposes, is insignificant. In point of fact, the exact pitch of an organ cannot be ascertained, for it is so large that various parts of it are constantly at variable temperatures, and hence are constantly liable to be at different pitches, or out of tune with each other. Hence, in measuring the pitch of an organ, I always select the 2 A or 1 C of the open metal diapason, and, if possible, on the great organ, and consider that to be the pitch for which the organ was constructed.

ART. 9. *The Pitch-pipe* (of which I am able, through the kindness of the Bellfoundry Colbacchini, at Padua, to show you two very curious Italian examples of 150 and 100 years old, described under A 425.2 in Table I., below) is subject to all the errors of an organ-pipe, and being blown by the warm breath at very different pressures cannot be depended upon for accuracy. But its portability, and the easy production of one or two Octaves of tone by sliding the piston in and out, formerly rendered it indispensable to singers who had no instrument to guide them. The same is true of pitch derived from flutes, clarinets, and oboes. (See remarks in Table I., under A 395.2, 410.0, 413.3, (2) A 418.0, 422.0, 425.2, 424.5.)

ART. 10. *The Tuning-fork*, originally called the *Pitch-fork*, was invented by John Shore, Royal Trumpeter, in 1711, Sergeant-Trumpeter at the entry of George I. in 1714, and Lutist to the Chapel Royal in 1715. He died deranged in 1753. Hence the tuning-fork is probably not more than 150 years old. It was very rude at first, as in this example, which was dug up at Brixton in 1878 (see A 454.2, in Table I.), but has, in late years, become a beautiful philosophical instrument, as in the larger forks before you. It is very permanent. I have reason to believe that Scheibler's forks have not varied by one vibration in ten seconds since his death in 1837. It varies very slightly for temperature, being (contrariwise to the organ-pipe) flattened by heat and sharpened by cold to the amount of about V 1 in V 21,000 for each degree Fahrenheit. When, therefore, careful experiments have to be made, a tuning-fork should never be touched by the hand at all (wood or paper being interposed), or carried in the pocket, or struck hard or often (every blow heats, and, therefore, flattens it very slightly); but, for ordinary purposes, this is immaterial. As forks are tuned by filing, which not only heats them, but unsettles their molecular arrangements—at least, in part—it is necessary to let them cool and rest for several days, sometimes for weeks, before their pitch can be depended on for scientific accuracy. They will often rise by several vibrations in ten seconds in the course of cooling. Hence copies are always apt to be too sharp, and should, if possible, be re-compared. This has often caused me much difficulty, and, in several cases, a doubt will necessarily remain on such copies which have been sent to me. The difficulty of tuning a fork in exact unison with another is also extremely great. Hence, in Table I., such pitches may be too sharp by half a vibration in a second, or even more. We seldom find a batch of tuning-forks at the same pitch. (See A 435.4 in Table I.) On the whole, however, no

more accurate means of preserving pitch exists. Two great sources of permanent injury to a fork are wrenching or twisting the prongs (as by a fall, for screwing the forks in and out of resonance-boxes, when the prongs ought never to be touched; or fixing both prongs in a vise to file) and rust. To preserve from rust never stroke the prongs with the fingers (as musicians have a habit of doing), do not speak over the forks, keep them carefully from the damp (the large forks on resonance-boxes in chamois leather stalls, the smaller ones in cases or folded in paper) and oil them occasionally with a film of limpid gun-lock oil (to be obtained from any gunsmith). If rust forms, prevent it spreading by applying oil, but be careful not to use sand-paper, as that will certainly injure the pitch still more. As most old forks are more or less rusty, it is important to have some notion of the amount of injury inflicted. Actual cases are investigated in Table I., under A 441.1, 441.8, and 443.2. But I found it advisable to try the following experiments:—Three ordinary forks, having been carefully measured, were immersed in water, one halfway from the end of the prongs, another halfway from the stem end, and a third totally. First experiment: they were left 48 hours in water, and then taken out without wiping and allowed to dry during 24 hours; they were then wiped and tried. Second experiment: afterwards, they were repeatedly immersed for a day or two, and taken out, being left to dry by themselves; this produced a large quantity of rust, which was rubbed off with soft paper, and then the forks were well oiled. The following were the results:—

FORKS.	Original Pitch.	Pitch after immersion.	Alteration in V.	Alteration per cent of V.
First Experiment—				
Prongs immersed.....	518.77	518.79	.0	.0
Bend immersed.....	528.20	527.90	-.3	-.0566
Totally immersed.....	258.77	258.63	-.14	-.0541
Second Experiment—				
Prongs immersed.....	518.77	518.44	-.33	-.06
Bend immersed.....	528.20	526.30	-1.90	-.36
Totally immersed.....	258.77	257.72	-1.05	-.41

These experiments show that a slight amount of rust is imperceptible, and that with a very large amount, such as could not occur without the greatest carelessness—as in the old fork, described under A 454.2 in Table I.—the error is never likely to exceed 4 in 1,000. For measuring pitch this would be fatal, but for merely conveying the history of a pitch it is perfectly unimportant. Observe that rust towards the extremity of the prongs is of slight importance, and, in case of complete rusting, almost the whole effect is due to rust at the bend. In all cases, the effect is to flatten the fork.

ART. 11. *The Reed*.—Harmonium reeds, placed in little tubes and blown by the mouth, may be classed with the pitch-pipes, convenient, but untrustworthy. The reed itself is apt to vary, and the pitch also depends greatly on the force of the wind. (See A 442.5 and A 488.0 in Table I.)

ART. 12. *Measures of Pitch*.—The following are the principal methods for determining the V of any note heard:—1. By a string. 2. By the siren. 3. By Professor McLeod's optical method. 4. By Professor Mayer's electrographic method. 5. By beats.

ART. 13. *The String*.—A string, stretched by a constant weight, may be stopped at different places, and each sounding length will determine a different note, as on the violin. If the string were perfectly elastic and uniform the V of these notes would be inversely proportional to the length of the string.

Assuming this to be always the case, Mersenne (1648) took a string long enough to allow its vibrations to be seen and counted, and then shortened it till it was in unison with a given note, and, after multiplying the observed V by the first length, divided it by the second (each expressed in the same unit), to find the V of the given note. He was, of course, very wrong, making an organ-pipe four French feet in length, speak, at one time, V 84, and at another, V 96, whereas, it probably spoke V 112. (See A 373.7, and A 376.6 in Table I.)

J. H. Griesbach (1860) greatly improved on this

method, by tuning a string, one-fifth of an inch (more accurately $5\frac{1}{2}$ mm.) thick, till one quarter of its length was in unison with a given note, and then counting the vibrations of the full length of the string (which was kept in action by a continuous bow) by making the string, as it reached its upper position, mark a strip of paper passed over it, on which seconds were also marked as they elapsed. The instrument itself is in Room Q of the Scientific Collection at the South Kensington Museum, with a description from the *Journal of the Society of Arts* for April, 6, 1860, p. 353. The extreme care with which Mr. Griesbach worked, and, at the same time, the untrustworthiness of the arrangement, which is crowded with sources of error, is shown by some of his results; thus, his V 416, V 521.6, and V 528, are shown, by remeasurement of the forks, to be V 422.5, V 524.8, and V 534.46.

Euler and Bernoulli work out the problem of the string mathematically,* but the difficulties of determining the unison, measuring the lengths, finding the weight, and obtaining uniformity in the string, together with those arising from its thickness, are so great that the method cannot be relied upon for any great accuracy. We are, however, indebted to it for some important measurements by Euler, Dr. Robert Smith, Marpur, Fischer, and De Prony. (See Table I., under A 392.2, 414.4 (2) 424.2, 427.6, (1) 431.7, 437.3, 438.2, (1) 441.7, (1) 444.5.

Delezenne, of Lille, made the best use of the stretched string. Having proved that only the finest wire which would bear the strain would give satisfactory results, he stretched 700 millimètres of such a wire on a violoncello body, tuned it to Marloye's fork of V 128 (which was, probably, very accurate, as Marloye's V 256 was so), and then by a movable bridge, cut off the length, which gave a unison with a given fork. Measuring this length in millimètres, he divided $128 \times 700 = 89,600$ by it, to find the V. For organ-pipes, he first tuned the fork with sliders in unison with the pipe, and then measured the fork so tuned by his sonometer. (See Table I., under A 450.5.) I am indebted to Delezenne for numerous important pitches, which he believed to be correct within three-tenths of a comma, or about V 37 in V 10,000, and they are, very probably, still more accurate. He estimates that those who use Euler's formula may be wrong by a comma, or V 1 in V 80, or V 125 in V 10,000, owing to the mere thickness of the string necessary to support the stretching weight.

ART. 14. *The Siren* of Baron Cagnard de la Tour consists of a perforated disc, which is driven round by a stream of air, and, allowing puffs to pass through the oblique holes, makes a musical sound, of which the V is the number of such puffs in a second counted by an appended mechanism. M. Cavaillé-Coll added a bellows, giving a constant pressure of wind, and, by its assistance, he tells me that Lissajous determined the pitch of the French Diapason Normal. M. Cavaillé-Coll also improved the counting apparatus, by which he has been able to obtain even more accurate results. The ordinary siren of commerce is very untrustworthy; for example, Mr. Hullah's forks, thus measured, and intended to make V 512, really, made V 524.8 to V 525 (See Table I., under A 441.3.) Even at the best, it is a difficult instrument to manipulate. Probably all the determinations of pitch made for the French Commission in 1859 were made by Lissajous and Despretz with this instrument, as well as those cited by De la Fage as made by Lissajous. These and other pitches determined by the ingenious inventor himself are all cited in Table I.

[To be Continued.]

* *Formula for finding pitch from a heavy weighted suspended string.* Let
L—the vibrating length of the string from the suspending point to the movable bridge, expressed very accurately in English inches.
l—the same in French millimètres.

W—the stretching weight of the string, including the weight of non-vibrating part of the string, expressed in any unit.

w—the weight of the vibrating length of the string in the same unit. These weights of the string are best obtained by stretching a similar string by the same weight and leaving it for some days till the stretching is complete, then cutting off a known length of it, weighing it, and dividing the whole weight of the string by the whole length to determine the weight of an inch or a millimètre of it. The weights are then found by measurement.

V—the number of double vibrations in a second. Then
 $2 \log V = 1.93485 + \log W - (\log w + \log L)$
 $- 3.38968 + \log W - (\log w + \log l)$

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Back to Work.

AT the hour when THE COURIER went to press last week it was supposed that the difficulties between Steinway & Sons and their workmen had been fully adjusted, the firm having agreed to pay the demanded advance of 10 per cent., and that the men would return to work on Friday. No sooner, however, had the firm conceded that much than the men demanded a further concession, in the shape of the discharge of certain faithful and capable workmen, whom they denominated "scabs" because of difference of opinion concerning the utility of strikes. But the firm peremptorily refused to comply with this last demand and the men determined not to go to work next morning. During Friday, however, they reconsidered the matter and concluded to return to work notwithstanding the refusal of the firm to discharge the obnoxious men. But they could not make up their minds to go to work without an idle show of triumph, so it was resolved to have a street parade on last Monday. Accordingly, in the forenoon, they assembled at Turtle Bay and marched in a body to the factory, where they were received with becoming formality by Theodore Steinway; then they marched back to Turtle Bay and spent the remainder of the day in drinking beer at their employer's expense. On Tuesday morning they returned to work.

Albert Weber's men remained out until Thursday morning last, when, Mr. Weber having agreed to give the 10 per cent. advance asked for, they returned to work. Mr. Weber says he hesitated to grant the advance because it would involve his paying considerably higher rates of wages than any other manufacturer in this city, but the urgency and his contracts with dealers compelled him to yield against his will.

J. P. Hale's men are still out, though it is probable an understanding will soon be arrived at. These men have not, as has been reported in the daily papers, demanded the abolition of the contract system. They were at first disposed to do this, but soon abandoned it.

Pipe-Organ Trade.

THE subject of the decoration of front organ-pipes is not only an interesting one, but also calls for much attention on the part of organ-builders and those who design the interior decorations of churches. Many matters enter into the style of decoration to be used, the best possible effect, however, having the first place. Some instruments are placed in such situations as to almost utterly render useless the employment of beautiful and chaste designs on the pipes, singly or *en masse*, such as, for instance, when the height of the organ loft is quite considerable and the light which surrounds it not very strong. It is not the rule for front pipes to be chastely decorated, however many handsome designs may be met with. Gaudiness is too often the predominating characteristic which prevails, large figures in bright red paint being placed in close proximity to others of a plum or mauve tint, with other contrasts equally startling and tasteless, all of them generally being surrounded by masses of gilt tinsel work, of no particular form or effect. A very neat, chaste and elegant decoration of front organ-pipes, making a very effective and striking appearance (that is, wherever a good light strikes across the pipes), is to merely silver the whole pipe, adding, in but one or two places, stars or circles of a light blue color. For the decoration of a chancel organ no more appropriate or exquisite decoration could be used. Another similar, though less chaste, ornament is to lightly gild the body of the pipes, placing here and there stars or circles of a light green color. All gilt or all silvered pipes are infinitely preferable to the many overloaded and inharmonious figures and colors so often employed and met with. Even all lavender-colored pipes make a pretty and neat appearance. A number of different colors is to be very generally avoided, not only because of the bad taste which their employment exhibits, but because of the confusion which it creates on the eye. A well-decorated pipe is like a well-dressed woman—pleasing to look upon, because of the harmonious blending of colors displayed. On no account can plainness be too much prized and

insisted upon, for it never yet offended good taste; and taste, although an individual matter, has certain fundamental laws which form its true base. Most old organs had the front pipes merely gilded, a very satisfactory method of decorating them. Modern organ-builders have, however, shown a great tendency for what they are pleased to term "elegant illumination." This again has been, in great part, dropped by the more tasteful manufacturers, and all extravagance of any kind is now carefully avoided. Thus is even the cold organ-pipe subjected to the variations of fashion and surrounding taste. The true in art and taste always survives the manifold and erratic changes which but a short time manages to bring forth.

—The full specification of the immense organ now being built by Hilbourne L. Roosevelt for the Cathedral of the Incarnation, Garden City, Long Island, has been published, and cannot fail to be of much interest to both organ-builders and organists. The great organ is to have thirty-one stops, voiced at a wind-pressure of $3\frac{1}{2}$ inches, five 16 ft. registers (one a reed-ophicleide); twelve of 8 ft. (two reed-trumpet and horn); six of 4 ft., besides mixtures, &c. The swell organ will contain twenty-seven stops, voiced at a 3-inch wind-pressure; four 16 ft. registers (two reed-fagotta and contra bassoon); fifteen of 8 ft. (six of them being reeds); four of 4 ft., besides mixtures, &c. The choir manual will have twenty-three stops, voiced at a wind-pressure of $2\frac{1}{2}$ inches; three 16 ft. registers (one a reed-euphone); twelve of 8 ft. (three of them reeds); four of 4 ft., besides mixtures, &c. The solo and echo manual are to possess fourteen stops, the seven on the solo organ being voiced at a wind-pressure of 10 inches—five of 8 ft. pitch, and two of 4 ft. The seven on the echo organ are voiced at a 3-inch wind-pressure—five of 8 ft., and two of 4 ft. The pedal organ will have twenty registers (wind-pressure $3\frac{1}{2}$ inches), four of which will be of 32 ft. (one a reed-contrabombard); nine of 16 ft. (two reed-trombone and serpent); five of 8 ft.; one of 4 ft., and a mixture of three ranks. In addition to these there are nine couplers; five mechanical registers; eleven combination pedals (divided between the chancel and tower organs); nine ventsils (divided as the combination pedals); and five various stops and pedals. Truly a noble instrument, but to be regretted that it is not right in New York City. It has four more speaking-stops than the monster instrument in the Royal Albert Hall, London.

—Jardine & Son are moving the organ in the M. E. Church in Haverstraw to the rear of the altar, at the same time revoicing the solo stops, increasing scale and power of the open diapasons, and adding a German gamba of very reedy quality to the swell. The organ contains twenty stops and has two manuals.

—The old established organ factory in East Medway is owned and run by E. L. Holbrook, who was born an organ-builder, as it were, and who has built organs for over thirty years, during which time he has put up some 350 instruments in almost every city in the country. The factory was established in 1837. Business is quite good with Mr. Holbrook.

✓ Ancient Scotch Instruments.

ROBERT GLEN, of the firm of J. & R. Glen, bagpipe makers and musical-instrument dealers, 2 and 3 North Bank street, Edinburgh, read at a recent monthly meeting of the Society of Antiquaries of Scotland, a paper on the subject of ancient Scottish instruments, communicated by George G. Cunningham, F. S. A. Scot. The author began by noticing the musical instruments mentioned in the poem of "The Houlate," dating from the fifteenth century. Of all the instruments of music used by man, the horn, or trumpet, was probably the most primitive. The discovery of a trumpet of bronze at Caprington, in Ayrshire, showed that metallic instruments of this kind had been in use in Scotland before the dawn of history. He next noticed the bagpipe, which had been styled the national instrument, but was not peculiar to Scotland, having been at one time popular in all parts of Europe. There was no evidence to show when the instrument was introduced into Scotland. The Exchequer Rolls record a payment to the

King's pipers in 1362. Pipers formed part of the municipal institutions of every large town; and, in some burghs—as Jedburgh, for instance—the office was hereditary. But it was in the Highlands, among the Celtic population, that the pipers were most popular.

The author possessed a set of Highland bagpipes bearing the date of 1409. This instrument possessed only two small drones and chanter, and previous to the beginning of last century bagpipes in this country had no large or bass drone. But if the Gael could not claim the merit of inventing the bagpipes, he could at least boast that he had made the instrument his own by inventing a style of execution which had turned its imperfections into beauties, and he had composed a rich and varied stock of music specially adapted for it. The old name of the harp was the clairsach, and it appears frequently in Scottish documents. The last native harper in Scotland was Murdoch Macdonald, a retainer of Maclean of Coll, who died about 1739. The lute is familiar to all readers of Scottish poetry, from David Lindsay's mention of it, and other allusions of constant occurrence. It appears in the accounts of the Lord High Treasurer in 1474. Originally it had eight thin catgut strings arranged in four pairs, tuned in unison. In course of time more strings were added, and during the seventeenth century it had twenty-four strings. In conclusion, the author remarked that there had been great improvements in the construction of musical instruments in modern times, but it was questionable whether what had been gained in one respect had not been lost in another by lessening the individuality of the separate instruments.

*** — The Liverpool Philharmonic.**

THE English mind is at present greatly agitated over the filling of the vacant conductorship of the Liverpool Philharmonic, as will be seen by the following extract from the *London and Provincial Music Trades Review*:

Apropos of the Liverpool Philharmonic conductorship, considerable discussion is taking place about the appointment, which will shortly be made, of conductor. Hitherto Signor Randegger, Herr Hallé and W. G. Cusins have acted as deputies for Sir Julius Benedict, while it is possible that the claims and experience of Weist Hill and other gentlemen will be taken into consideration by the committee. Meanwhile the *Liverpool Mail*, whose musical department is conducted with singular ability, makes a powerful and earnest appeal in favor of the appointment of a native conductor. It says—and its words will assuredly be well weighed by the committee—that:

"Whoever may be appointed, it is very desirable that he should be of British nationality. That such is the predominant wish of the majority of the subscribers to the concerts is indubitable, and it is a desire in every respect both natural and legitimate. * * * A score of native musicians might be mentioned in the present day who are as fully qualified to perform the duties of the post which will be vacant in Liverpool at the end of the present season as any of the foreign artists resident in our midst; and, such being so, it becomes a matter of principle—at least as we view it—that no undue preference should be shown, which can only be set down to the influence of an exploded tradition. We have no desire to dictate to the Philharmonic committee as to the appointment in question; but it is well that they should have clearly in mind the consideration we have named, and that they should recognize the fact that it is emphatically indorsed by the public at large. We believe, moreover, that a timely statement of this public feeling is not unnecessary, for the committee is to a large extent composed of gentlemen of foreign nationality and associations, and if this section is allowed to prevail there is a probability that their too eager enthusiasm may override the obvious fitness of things."

If any examples were necessary to enforce the words of the *Liverpool Mail*, that paper might point to the miserable result of the engagement of the Glasgow Orchestral Concerts of Herr Tausch, of Düsseldorf. But while it is desirable that a native musician should be appointed, the committee should not overlook the fact that we have in our midst conductors and conductors. It is not given to every man who wields the *baton* to possess the gifts necessary to make a first-rate conductor; and many gentlemen in London who affect this title have, whatever their merits in other fields of art, not the smallest pretension to the role of *chef d'orchestre*. They are known by name and notoriety in London and in Liverpool, and there is no need to refer to them particularly. If the committee select without bias or favoritism, the new conductor should be one of those gentlemen who, working their way up from the orchestra under the supervision of older conductors, have, by their ability and experience, gained deserved fame, and who, above all, have the confidence of the gentlemen of the orchestra. Without this, first-rate performances are impossible.

The Musical Courier.

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This journal, as its name purports, will represent intelligently and from an independent standpoint the great manufacturing interests of the piano, organ, and general musical instrument trades. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will broadly cover the interests of both manufacturers and dealers, and with its frequent issue must serve as the best and most important medium for advertisers.

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WILLIAM E. NICKERSON - - - - - EDITOR.

WITH this issue of THE COURIER we extend, considerably, the sphere of the paper, as a glance at its columns will show. In addition to the usual information as to trade matters we give much valuable and interesting news concerning the practice of the art of music at home and abroad. Besides many articles of general interest we have introduced organ notes, notices of new music and other features which we believe will materially enhance the popularity of the paper.

WITH this issue of THE COURIER begins the separation of the Musical and Sewing-Machine Departments into two distinct papers. We have been impelled to this step by the extraordinary success which has crowned the enterprise, and the consequently imperative demands of the respective trades. THE MUSICAL COURIER will continue, as heretofore, to be published every Saturday, while THE SEWING-MACHINE COURIER will be published every Tuesday. No pains will be spared to make both as newsy, readable and acceptable as possible to the trades in whose interest they are published.

THERE is much anxiety among professional musicians in England concerning a bill recently introduced into Parliament by Dr. Lyon Playfair to prohibit any one from teaching or playing music without a diploma. "An Organist," writing to the London *Music Trade Review*, expresses the feeling of his profession on the subject as follows: "I view with deep concern and suspicion the introduction of such a bill as that drafted by Dr. Playfair. I am quite convinced that there are hundreds of professors of music who have no diploma for either teaching or playing, and yet who are as fully competent to instruct and perform as those who have. Are such persons (male and female) to be deprived of the means of earning a livelihood until they can be in a position to defray the expenses attending an examination? How will those organists do who hold no diploma (their name is legion) when they shall be forced by an unnecessary and harsh measure to resign appointments which they ably fill? In fact, to be forced to patronize and support a public institution is repugnant to every feeling of righteousness. Should such a bill become a law, it must reduce very many of both sexes, who have been brought up to music and who are incapable of following another calling, to a state akin to pauperization. Surely the time has not yet arrived for unduly interfering with the calling of a most respectable and upright class."

THE DIGNITY OF LABOR.

THE piano-makers, with the exception of the men belonging to a single shop, have all returned to work on their own terms, and quiet and remunerative industry take the place once more of noisy and unprofitable strife. This is as it should be. Industry is the rational employment of life; idleness and strife, relics of barbarism, are perversions of human existence, involving disgrace and misery to individuals and demoralization and ruin to society. We are all made familiar in childhood with maxims enforcing the dignity of labor, and it is perhaps owing, in a great measure, to the influence of these maxims that large numbers of men in the present day are apt to regard labor as declining in dignity unless it is frequently interrupted and the interruptions are employed to exact concessions from those who employ labor. In other words, we believe that strikes arise as often out of the ever-present desire of the ordinary workman to assert his ideas of the dignity of labor as they do out of the necessity for better wages. An example in point is afforded by the striking workmen of Steinway & Sons, who would not return to work until they had paraded through the streets, manifestly to make a display of their importance, and spent a day in fruitless beer-drinking. Of course the workmen do not suspect that such displays render nugatory their own professions and make the dignity of labor a butt of ridicule.

The dignity of labor is sustained in the pursuit of labor, not in the interruption of it. Labor forges the key of happiness. And why? Because the earnest laborer makes rational use of his time and his life, and thereby keeps his mind away from the trifling annoyances that tend to produce most of the unhappiness of life, while he, at the same time, earns the means of meeting and discharging his obligations to his family and his fellow-men. But now that the troubles between the piano-makers and their employers have been appeased, let us hope that they will not be revived in the future.

Death of Fra Giovanni.

THE death occurred in Rome, on March 9, of Fra Giovanni, the famous tenor, whose chest notes possessed a higher range than those of any other singer, living or dead, and whose voice attracted crowds of listeners in concert-hall or church. He was born in 1842 near Lucca, and entered the Franciscan order of Minor Observants when only seventeen years old. He studied philosophy and theology, and was considered an able professor and eloquent preacher. But a few years ago the merits of his extraordinary voice became known, and Fra Giovanni del Papa burst into sudden fame. Pius IX. enrolled him among the singers of the Sistine, and the services of the harmonious friar were sought eagerly by the organizers of festivals and concerts. Any preacher, however inferior, was certain of an audience if he could only secure the attendance of Fra Giovanni to sing an "Ave Maria." And the Fra was good-natured and fond of displaying the remarkable qualities of his voice. His musical training was defective, and scientific directors used to complain of the difficulty experienced in keeping the friar to observe the strict laws of time and tune. The death of Fra Giovanni was sudden. He was attacked by gastric fever on the evening of the 5th of March, and in three or four days was carried off. He died in his convent at Ara Coeli, and was buried at Campo Verano.

THE ESTEY ORGAN IN ENGLAND.—Hodge & Essex, the English agents for the Estey American organ, have finished the rebuilding of their premises in Argyll street, and have just moved back into their spacious show-rooms in that building. In the course of the last year or two the business of the Estey organ in this country has very largely increased, and Hodge & Essex report that trade, which has been brisk since the beginning of the year, continues good, the demand having run upon nearly all their styles.—*London and Provincial Music Trades Review*.

THE conditions affecting the wool trade in the principal wool-growing countries and the cheering influence of the upward movement of wool prices in this and European markets are just now attracting considerable attention. The London *Financier* points out that the prices paid at the current London sales represent advances ranging from 15 to 40 per cent. compared with the rates ruling a year ago. Such a change is evidently not only of great importance to the home manufacturing interests, but must add largely to the prosperity of several important markets for American exports. The *Financier* observes that among the countries likely to be most benefited Australia, the Cape Colonies, and the Argentine Republic take the front rank.

The Leeds Musical Festival.

ACCORDING to the programme of the Leeds Festival, it is proposed to begin the Festival performances on the morning of October 13, with "Elijah," or "St. Paul," while in the evening J. F. Barnett's new cantata, "The Building of the Ship," and Mozart's G Minor Symphony will, among other things, be performed. On the morning of October 14, Sterndale Bennett's "May Queen" cantata, Mendelssohn's psalm, "When Israel Out of Egypt Came," and the Choral Symphony of Beethoven, will, it is understood, be given; the evening concert being, probably, devoted to Handel's "Samson." On the morning of October 15, Arthur Sullivan's new oratorio, "David and Jonathan," and Schubert's "Song of Miriam," will be in the scheme; the evening programme including Bach's cantata, "O Light Everlasting," a symphony of Raff, a new concert overture, written expressly for the Festival by Thomas Wingham, and Mendelssohn's "Loreley." On the morning of October 16 the Festival proper will conclude with the first two parts of Haydn's "Creation" and Spohr's "Last Judgment." It is also proposed to include in one of the miscellaneous evening programmes "Symphonic Poems," by M. Saint-Saëns and the Abbé Liszt; while on the Saturday evening a miscellaneous and popular concert will be given, at which many of the artists will assist. Excepting the names we have already announced, the chief artists are not yet engaged, though we believe Madame Albani and others have received offers. The conductor will be Arthur Sullivan, but J. F. Barnett and Thomas Wingham will, probably, as usual, direct their own works.

Discord in San Francisco.

A SUIT has been recently instituted in San Francisco, by Sherman, Hyde & Co., against A. M. Benham, musical-instrument dealer of the same city. The following card issued by Mr. Benham throws some light on the subject.

To the Public:

We, the undersigned, piano and music dealers of San Francisco, have known A. M. Benham as agent for the sale of pianos made by J. P. Hale, of New York, since his residence in California and during his employment by Sherman & Hyde, and have entire confidence in his business integrity and honesty. We believe the suit commenced by Sherman & Hyde against Mr. Benham instigated by malice and to have no foundation in fact. (Signed)

CHAS. S. EATON, L. K. HAMMER,
WM. G. BADGER, WOODWORTH, SCHELL & COPE,
KOHLER & CHASE, WM. THOS. SHARP,
MATTHIAS GRAY, BLACKMAR & CO.,
T. M. ANTISELL & CO., C. R. HALL.

The above, from my business rivals, comprising the entire music trade of the city (except the parties interested in the suit), speaks for itself. All of Mr. Hale's business with Sherman & Hyde was transacted through me, and all bills were receipted by me for him. They knew that I was his agent, and availed themselves of my influence with him to get an eighteen months' credit for pianos and a loan of \$35,000 in cash. A suit at this late day, alleging a corrupt arrangement between Mr. Hale and myself, is too transparent, and shows whose ox competition has gored.

A. M. BENHAM.

New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 225,596. Blank Music-Paper.—Horace L. Hastings, Boston, Mass.
No. 225,700. Key for Pianofortes.—John W. Haines, Cambridge, Mass.
No. 225,855. Organ Pedal.—Hartwell R. Moore, Norwalk, Ohio

...The London pianoforte trade has contributed to the Tay Bridge disaster relief fund over £44, as follows. Collard & Collard, £10 10s.; Broadwood & Sons, £10; T. & P. Erard, £5; Chappell & Co., £2 2s.; R. Cocks & Co., £2 2s.; Bean & Son, £2 2s.; Hemingway & Thomas, £1 11s. 6d.; Enoch & Sons, £1 1s.; Forsyth Bros., £1 1s.; J. & J. Hopkinson, £1 1s.; Kelley & Co., £1 1s.; H. Lange, £1 1s.; Weeks & Co., £1 1s.; Challen & Co., £2 2s.; Horne & McDonald, £1 1s.; Philip J. Smith & Sons, £1 1s.; Monington & Weston, £1.

...The examination for the degree of Doctor in Music (Oxford, Eng.) will be held in October next. In addition to the usual subjects, there will be required a critical knowledge of the full scores of the "Kyrie" and "Credo" of Beethoven's Mass in C and the overture to Mendelssohn's "Midsummer Night's Dream." All exercises have to be sent to Sir Frederick Gore Ouseley before the end of June.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schubert & Co., New York City.

1. The Playmates, musical sketch.....(piano solo).....Josef Pedross.
2. Mother Dear, "....."....."....."
3. Spinning Song.....".....".....Rafael Joseffy.
4. Gavotte, E major....."....."....."....."
5. Gavotte Douglas.....".....".....Chas. Kölling.
6. Der Seecadet, potpourri.....".....".....Christ. Bach.

No. 1.—The first of a set of thirty musical sketches for the piano in all the major and minor keys. The complete collection will form a volume somewhat similar to Schumann's Album for young pianists. The number before us is only a page in length, but the music evidently betrays the cultured musician, one who has, however, the ability to write down to the needs and comprehension of young students. The harmony and melody are alike interesting.

No. 2.—A simple, meaningful page of music, offering no difficulty to even the most ordinary players. The melody is a trifle sad, but is as tender as the significant title suggests. These two *bluettes* can be unreservedly recommended.

No. 3.—One of Mr. Joseffy's most popular compositions, and withal not too difficult of execution by good amateur performers. The melody, if not wholly original, is graceful and pleasing, and the accompanying figures suitable and effective. As played by the composer, the Spinning Song is of charming effect.

No. 4.—A rather difficult, although admirable, arrangement for the left hand alone of the Gavotte from J. S. Bach's Sixth Sonata for the violin. It cannot help but repay whatever study is bestowed upon it.

No. 5.—This Gavotte should become somewhat popular, for it is graceful and tuneful, and of only average difficulty. The second section in D flat is rather weak. It can be used by teachers with profit. Two misprints.

No. 6.—Quite a pleasing and brilliant arrangement of some of the most popular and taking melodies in the opera of "Der Seecadet." Among a certain class of music-lovers this piece is destined to have a wide circulation. It must be played with great spirit to make it effective. Six or seven mistakes. Four bars (right hand) on the last page are printed two whole tones too low.

R. A. Saalfeld, New York City.

1. Somebody's Grandpa.....(song and chorus).....C. F. Wood.
2. Why Did They Dig Ma's Grave so Deep?.....".....J. P. Skelly.
3. The Lass that Lives Next Door.....".....Henry Tucker.
4. Racquet Waltz.....(piano solo).....F. H. Baker.

No. 1.—Even considering the class of music to which this piece belongs, very little can be said of Mr. Wood's "Somebody's Grandpa." The melody is not a very catching or pleasing one, and the chorus is very badly harmonized.

No. 2.—Likely to become much more popular than No. 1, as the melody is much easier caught, if not any better as music. The chorus also is a trifle better harmonized.

No. 3.—Not so good as No. 2. The mine for this sort of composition seems to have been worked out. Songs and choruses are too numerous for many of them to become thoroughly popular.

No. 4.—Is a pretty waltz and one likely to sell well among people who view music in a no elevated light. The subjects are tuneful and bright.

Wm. A. Pond & Co., New York City.

1. Mendelssohn Glee Club.....(part songs for male voices).....G. Mosenthal.
2. Old Timber-Toes.....(ballad).....Cecil Tovey.
3. Veni Creator, sop. solo and quart.....(arr. from Tours).....H. Bialla.
4. Pirouette, mazurka.....(piano solo).....G. F. Morris.
5. Sunny Days.....".....Henry Mayer.

No. 1.—There can hardly be a doubt that this collection of part songs for male voices will eventually grace the library of every male chorus club throughout the country. The compiler's name alone is a sufficient guarantee that none but good and available compositions have been included in the volume, which, on examination, proves to be the case. With the characteristic modesty of an able musician, Mr. Mosenthal has placed among the forty-one numbers only one work of his own, which will be duly appreciated. Nos. 5, 6, 9, 18, 19, 25, 27, 35, 37 and 41 are perhaps the gems of the book. "Male societies" should examine this excellent collection.

No. 2.—Another sea song after the style of "Nancy Lee," but in no way so popular in style and melody. It is, however, better than such songs ordinarily are, and will be liked by a good number of singers and listeners. Compass, C to E or F.

No. 3.—The music is not very striking for Tours, although it is quite melodious and beautiful. The arrangement is well made, if we except a progression (in the quartet parts) here and there. There are also English words.

No. 4.—Young players will admire this mazurka, for it is gracefully written, although by no means original. For social purposes it will, doubtless, be often put to use. It is only of moderate difficulty.

No. 5.—Makes a good study for young students in the keys of E flat and A flat, because of the arpeggios and scales it contains. It is, moreover, very pleasing, and will likely grace the folios of many a drawing-room belle. A graceful

and light touch is needed to do it full justice, together with due attention to at least a refined mechanical expression.

O. Ditton & Co., Boston, New York and Philadelphia.

1. Wanderer's Song.....(piano solo).....Merkel.
2. Mazurka, op. 24, No. 2.....".....Th. Leschetzky.
3. Dance Pompeuse.....".....Alfred Cellier.
4. Dreams, reverie.....(song).....Gounod.
5. O God of My Salvation.....(recit. and aria).....J. Haydn Wand.
6. Flowers.....(song).....T. Bradsley.

No. 1.—Quite graceful and fresh in general conception, but not as beautiful or valuable a work as are most of those by this well-known and genial composer.

No. 2.—A work which will commend itself to the best pianists because of its originality and beauty. Of course, only good performers can do it justice, and even then only the select few will fully appreciate it. To such it can be strongly recommended.

No. 3.—This composition has its strong points, among which are a certain breadth and originality, combined with musicianly workmanship. Played well, it is both effective and interesting. Such music is, at least, healthy.

No. 4.—An effective mezzo-soprano song by one of the greatest of modern composers, suitable for singers who have a cultivated taste. It will be admired by all such. Compass from B to G sharp or A (an octave and a sixth).

No. 5.—Quite well written, but betraying a lack of invention. It can be made rather effective by a very good singer; otherwise it will fall dead upon the listener.

No. 6.—A more than ordinary song, but not possessing more than what may be termed a certain "common beauty." It is evidently the work of a well-educated musician, and thus has a value which original works do not always have. Compass from E to A (an eleventh.)

Vale's Chickering Hall Series.

THE first of Vale's popular Chickering Hall series entertainments was given on Easter Monday evening to a large audience. The entertainment was very satisfactory, and the audience became more and more enthusiastic as it progressed. The programme was as follows:

PART I.

1. Organ Solo.....Selected.
Walter R. Johnston.
2. Hungarian Dances.....Brahms.
Philharmonic Club.
3. Flute Solo, "Columbus," American Rhapsody
(by request).....Terschack.
Eugene Weiner.
4. a. "Evening Song".....Schumann.
b. "Turkish March".....Philharmonic Club.

PART II.

Charles Roberts, Jr., in Readings, as follows:

1. "Willie Baird".....Buchanan.
2. "A Brakeman Goes to Church".....Burdette.
3. "Virginia".....Macaulay.
4. "Mr. Stiver's Horse".....Bailey.
5. "The Passions".....Collins.

PART III.

1. a. "Traumerei".....Schumann.
b. "Gavotte".....Arditi.
Philharmonic Club.
2. Wedding March.....Soedermann.
Philharmonic Club.

Mr. Roberts read, as he always does, with admirable effect, and Mr. Weiner's flute solo elicited a hearty encore, in response to which he played Hamm's "Dove." The playing of the Philharmonic Club was in the highest degree graceful and artistic.

The second entertainment of the series was given on Friday evening with George Vandenhoff, assisted by Henry Galt, and the remainder will occur with varied programmes on April 7, 10, 19, 22 and 26.

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended March 30, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTR.	
	No.	Value.	No.	Value.	Cases.	Value.
British West Indies.....	1	.....	1	\$1,000	.....	.....
Cuba.....	1	\$40	.....	.....	.....	.....
Glasgow.....	5	140	.....	.....	.....	.....
Hamburg.....	2	160	.....	.....	1	\$40
Liverpool.....	43	2,091	.....	.....	.....	.....
Totals.....	51	\$2,431	1	\$1,000	1	\$40

IMPORTED.

Musical instruments, 63 cases.....Value.
\$7,704
IMPORTED AT BALTIMORE.—March 22 to 27 inclusive:
Musical instruments.....Value.
1,424

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....Dr. Arthur Sullivan will conduct the Leeds (England) festival, besides writing a new oratorio for it.

....The organ and harp matinees lately given in Chickering Hall, by G. W. Morgan and his daughter, Miss Maude Morgan, were greatly enjoyed by the large audiences which attended them. Other like matinees are announced for the season of 1880-81.

....The death or retirement of one organist of repute is often the means of giving new "desks" to a dozen or more players; and the same may be equally said of singers. H. R. Rose has been appointed to fill the position vacated by the lamented death of Henry Smart.

....S. B. Whitely, organist of Zion P. E. Church, Madison avenue, gave a grand Easter festival concert at Chickering Hall, Thursday evening, April 1. He was assisted by a number of able and well-known artists. His own performances were of a high order, both with regard to the execution and taste displayed.

....The Collegiate churches, which after considerable opposition in some of the congregations decided to pay particular attention to church music, announce the constitution of their choirs for the year 1880. In the church corner of Fifth avenue and Forty-eighth street, Dr. S. Austen Pearce will remain as organist, and the choir will be Miss E. A. Earl, soprano; Mrs. H. M. Ashmead, alto; Arthur T. Hill, tenor, and Henry M. Schwicardi, bass. The choir at the church corner of Fifth avenue and Twenty-ninth street will be as before, excepting that the position of tenor is vacant. The organist is William E. Beames; the soprano, Mrs. E. Watson Doty; alto, Miss Jennie Dickerson, and basso, Emil Senger. There is also a vacancy as regards the tenor at the church corner of Lafayette place and Fourth street. The organist is J. N. King, Mrs. W. F. Crane is the soprano, Mrs. N. Callan, alto, and Charles O. Upton, basso. Miss Earl takes the position at the Forty-eighth street Church vacated by Mrs. Marie Louise Swift, who is now a member of Mr. Mapleson's Opera Company.

....The first music which meets us is the Introductory Voluntary; and at once we are face to face with no mean person, the organist. Whether the music shall fill its natural, and therefore unobtrusive, place in the service, or whether it shall have such prominence that "the house of prayer" may better be described as "a house of music," mainly depends on the organist. If he be a truly religious man, which is not always the case, all will be well, or at least well intentioned. But if not, before he is engaged, be very careful to give him full and written instructions, and constantly refresh his mind as to the intent and meaning of this or that part of the service. The Introductory Voluntary ought not to be treated as an opportunity for the display of his talent, but an attempt to soothe and quiet the minds of the assembling worshippers. It ought scarcely to be of a striking nature; never loud, but suave and tuneful; or, again, it should set in motion a profitable association of ideas by recalling the words and thoughts suggested by some well-known air. It is a good plan to have in the porch of the church a frame which contains a paper of the Voluntaries, as well as the tunes which are to be played. This compels the organist in some way to prepare for his work, and in this, as in all other matters, success is measured by preparation.

....In whatever way it may be thought best to pay choir singers, whether through the organist or through the treasurer of the church, of one thing there can hardly be a doubt, that the organist, being held responsible for the excellence or inferiority of the music, should have the entire control and selection of the singers who are to perform the service under his direction. From such an arrangement abuses may result, but on account of misuse of power (not very frequent), it would be folly to argue that no organist should be invested with the authority which is really inherent in the position he holds. Either an organist is fit or unfit for the office he seeks to fill. If the former, he is worthy of a certain amount of trust; if the latter, he has no right to be engaged at all. Exceptional situations there are, where organists have to contend and work with bad material, forced upon them by certain members of the congregation, who have personal favorites, who are retained year after year—it would seem, to the average music-lover, only because of their incapacity to perform respectably what they pretend to. Thus surrounded, what can the poor organist hope to accomplish? Nevertheless, he is often blamed for what he has no power to rectify, however strong his desire may be so to do. Power being granted, reasonably good music can be expected, and this not being forthcoming, fault can justly be found against the "official" having it in charge. On only such conditions can satisfaction be rendered and expected. An orchestral conductor cannot be held wholly responsible for the bad playing of an orchestra if he has not had full freedom to choose his men. Poor material is not to be transformed into its opposite, even by a genius. Hence we assert our first proposition in as few words as possible—power granted, responsibility ensues; power withheld, irresponsibility accompanies.

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—MANUFACTURER OF—

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Builders of Trinity Church Organ, N. Y.—the largest
in America—and nearly all the Grand Organs in the
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Pipe Organs of all sizes, and with EVERY MODERN IM-
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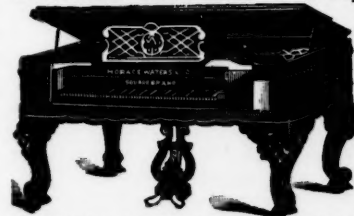
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& CO.,** Manfrs. & Dealers, 826 Broadway,
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N.B. All genuine **WATERS** Instruments now
bear the full name—**Horace Waters & Co.**

NOTES AND ACTIONS.

...F. Languth, music dealer, of Lafayette, Ind., died early in the present week.

...Wm. B. Carter, music dealer of Springfield, Mass., advertises to close out his business.

...Mr. Sherman, of Sherman, Hyde & Co., San Francisco, arrived in New York on Tuesday morning last.

C. J. Lucas, musical instrument dealer, of Wheeling, W. Va., who was recently burnt out, has resumed business at a new location.

...Hardman & Co., piano manufacturers, have associated themselves with Leopold Peck under the style of Hardman, Dowling & Peck.

...In answer to an inquiry received this week from Buffalo, N. Y., concerning the Henry F. Miller piano, THE COURIER is happy to be able to reply that it is one of the very best pianos made in Boston.

...William Steinway probably takes less solid comfort than any other manufacturer in the piano business. He is always to be found sitting at his desk wrestling with his business, and he never takes even a summer vacation.

...Since the Orguette Company has perfected its instruments by using new and stronger reeds the instruments give splendid satisfaction. The trade is increasing rapidly and has now gotten to be a most important branch of business.

...The Smith American Organ Company has recently raised the price of its organs, but finds that doesn't make any difference in the sales. The orders pour in just as fast as before. This shows what a firm gains by manufacturing a first-class instrument.

...A festival is to be held at the Trocadéro in honor of Rameau, the celebrated French organist and theorist, who died more than a hundred years ago. Rameau was organist at the cathedral at Clermont.

...Hallet, Davis & Co. have become a stock company, and the wheels of the large factory are running again. Edward and Hubbard Davis are retained in the factory, and Messrs. Thayer and Perkins, who represent the stockholders, feel confident that the business will grow to larger dimensions than ever before.

...“Good morning, Mr. Brackett,” said a reporter of THE COURIER, last week, as he stepped into Mr. Brackett's warehouses in Boston. “Where are all your pianos gone?” “Out of the back door. We used to bring them in here and let them stay; but now we send them all off to the railroad depot. Times have changed.”

...The Emerson Piano Company has just received the following letter:

50 BOYLSTON STREET, October 13, 1879.

Emerson Piano Company, Boston:

DEAR SIRS—How can I sufficiently thank you for the superb instrument you have kindly sent me? Of all the fine Emerson Uprights which I have hitherto had, this is the best—*par excellence*. The power, sweetness, evenness, roundness and beauty of tone are unparalleled, and lure to improvisation and delightful enjoyment.

So accept the sincerest thanks, dear sirs, of yours faithfully,

ERMINIA RUDERSDORFF.

...The Emerson Piano Company, of Boston, has five magnificent upright pianos in its warerooms on Washington street. They are made principally for exhibition, as they are by far too expensive for general use. One is made of silver-gray maple with beautiful moldings. Another of California red wood and tulip wood, with metallic-plated moldings. The third is a plain rosewood case, finished up in the natural color, and French polished, with metal-plated moldings; while the fourth is of plain ebony, unpolished, but ornamented with heavy-plated moldings. The fifth has a celluloid case and gold-plated strings.

...A pianoforte workman recently made a very effective temperance address in London. In his hand he held a loaf of bread and a knife. The loaf of bread represented the wages of the working man. After a few introductory remarks he cut off a moderate slice. “This,” he said, “is what you give to the city government.” He then cut off a more generous slice, “and this is what you give to the general government.” Then, with a vigorous flourish of his carving-knife, he cut off three-quarters of the whole loaf. “This,” he said “you give to the brewer.” By this time only a thin slice remained. He set aside the greater part of this to the “public house,” and had left only a few crumbs; “and this you keep to support yourself and family.”

...Mr. Anagnos, the director of the Perkins Institution for the Blind, London, has recently received the following testimony in favor of the employment of blind tuners:

“NEW YORK, January 9, 1880.

“DEAR SIR—In answer to your letter of the 29th ult., we desire to inform you that one of our principal tuners is a blind man, named Armin Schotte.

“This gentleman tunes the concert grand pianos for the concerts at Steinway Hall, &c., which work is considered the highest achievement in the art of tuning. Mr. Schotte's tuning is simply perfect, not only for its purity, but in his skill of so setting the tuning-pins that the piano can endure the largest amount of heavy playing without being put out of tune.

Very respectfully yours,

“STEINWAY & SONS.”

BAND AND ORCHESTRA.

...J. Howard Foote, of 31 Maiden lane, is especially busy.

...The New Bedford Brass Band is practicing for open-air concerts this summer.

...The American Band, of Providence, R. I., is said to be one of the best in that State.

...A gentleman who has just returned from the West says that bands are springing up there like mushrooms.

...The dealers in band and orchestral instruments throughout the country are reaping the benefit of the good times.

...John F. Stratton & Co., of Maiden lane, N. Y., are getting out a new catalogue to send to the different bands.

...Five hundred dollars per week is to be paid, it is said, to Levy for playing the cornet at Coney Island next summer.

...Now is the lively time. Leaders who have made contracts to furnish large watering places with music are selecting their men.

...The string bands are getting ready to take their summer vacation. After this month many of them will, no doubt, “Go West.”

...A. P. Peck has employed for his concert, at Boston Music Hall, on April 14, Theodore Thomas and the Boston Philharmonic Orchestra, Rafael Joseffy, Miss Gertrude Franklin, Miss Emily Winant and others.

...Bands throughout the country will confer a favor on THE COURIER by sending in their band notes as early in the week as possible. Some bands have written that they supposed THE COURIER did not care to hear from them because they were so small. Let word come from all, both great and small.

...Crook's Band has not decided yet whether it is best to play at the Battery this season as it did last or not. It found the Battery playing a losing business, for while the city paid it nothing the places of absentees had to be filled by professionals at a cost of about \$30 a night. Some of the members seem to think this was paying a pretty high rate for glory.

...The Nassau Band, of Nassau, N. Y., proposes, it is said, to resume its summer-night concerts this season. This band has heretofore attracted the people from the surrounding country for miles, and the beautiful little village where it has headquarters has been lively in consequence. On dit that the talented director will soon be back from his winter's sojourn on his Florida plantation. Things will then be “Tooting.”

...“What do you think of the proposed ‘Band Tournament’ to be held at Madison-square Garden?” asked a reporter of THE COURIER the other day of Mr. Graffula, whom he met coming out of a restaurant and looking very happy. “I think it will be a fizzle like all the others that have been attempted. I never knew one to succeed. The thing was tried at the Centennial, and just one solitary band appeared, and that didn't amount to anything. No, there is no money in it, and bands won't go.”

...The Joseffy concert at Madison-square Garden on Sunday night was rendered particularly enjoyable by the careful performance of several pieces by the large orchestra, under the direction of Mr. Gotthold Carlberg, notably of two of the well-known Hungarian Dances of Brahms and the “Tannhauser” march of Wagner. Much enthusiasm was also elicited by the piano-playing of Herr Joseffy, whose delicate touch and bell-like tones were distinctly heard all over the great garden. Joseffy used a Chickering Grand.

...An orchestra of thirty-two pieces (members of the Philharmonic), a chorus of sixty voices, with a quartet of the church—Miss Cogswell, Miss Munier, H. R. Romeyn and Mr. Oudin—under the direction of Mr. Romeyn, rendered Easter music at St. Stephen's on Sunday morning. The programme included Weber's Jubilee Overture; the march from Mendelssohn's “Athalie” (for the procession); Vidi aquam, Pecher, for chorus and orchestra; Ambrose Thomas's beautiful Messe Solennelle, for soli, chorus, orchestra and organ; a solo from Gounod's “Polyeucte” for tenor, sung by Mr. Romeyn with orchestral and piano accompaniment; Rossini's “O Salutaris” and the march from Gounod's “La Reine de Sheba.” The church was crowded to excess.

...Gilbert & Sullivan were so completely euchred out of their “Pinafore” that they determined no one should have a show at their last production, “The Pirates of Penzance.” Last week, while the opera was running in Boston, a gentleman who is musical director and arranger for one of the leading Boston bands, attended the opera, and was so much pleased with some of the airs that he determined to arrange them for his band. He found, however, that every book was watched with a rigor that admitted no person getting a sight at it, much less the handling of it. Not at all daunted by this, however, the enthusiastic leader and musical arranger armed himself with copy-paper and pencil and hid himself into the topmost part of the house, whence he could listen without being collared and thrown down-stairs. In this obscure or rather *secrete* spot he succeeded in getting all the airs he desired, and in two days afterwards a complete arrangement of the opera was placed before every musician in his band, and it is now probable that in the course of two weeks the citizens of Boston will be afflicted with another version of Gilbert & Sullivan's popular opera.

FOREIGN TRADE NOTES.

...The musical-instrument trade in London is rather dull, but a revival is looked for shortly.

...John Calvert, of Armley, Leeds, has supplied a new organ for Burley Lawn Chapel, Leeds.

...James Stephen has begun the manufacture of vertical overstrung and oblique pianos in London.

...Brinsmead & Sons have enlarged their show-rooms in Wigmore street by annexing the premises next door.

...Mr. Hillier will leave his present factory in London this month to remove to larger premises in York Road, King's Cross.

...J. & J. Hopkinson, of London, will shortly introduce an iron frame cottage piano on an improved principle and at a moderate price.

...Peter Selby, of Birmingham, has introduced “crystal hopper-tips” to the English pianoforte trade, and claims for them several advantages over the usual plans.

...John Wallis, of the Euston Road, London, is selling off the greater portion of his stock at reduced prices, in order to prepare for the alteration and enlargement of his premises.

...After being a partner for over half a century, Herr Raymond Hartel has retired from the celebrated firm of Breitkopf & Hartel.

...Richmond, Nichols & Co., of Queen Victoria street, London, have become the sole city agents for the American Palace Organ.

...P. J. Smith & Sons, of 3 and 4 Prince's street, Oxford street, London, have become the sole agents for the New England Organ Company.

...Chippa & Fersani, of 6 Little Bath street, Eyre-street Hill, Clerkenwell, London, piano, organ, and harmonium manufacturers, have dissolved partnership.

...The ground lease of the Apollo Works, Charlton Road, Kentish Town, London, occupied by Messrs. Arthur Allison & Co. as a pianoforte factory, was sold at auction on March 31.

...P. J. Smith & Sons, manufacturers of patent iron-strutted pianofortes, of London and Bristol, have removed their London show-room from Conduit street to 3 and 4 Prince's street, Oxford street, W.

...An international permanent exhibition is to be opened at Brussels on May Day next. The exhibits are to comprise works of art, science, and commerce, and musical-instrument makers are invited to exhibit.

...Dr. W. Stone, M. A., is giving a course of six lectures on “Sound in Relation to Music and Musical Instruments” at the Science School, South Kensington. The following are the dates of the lectures: April 1, 2, 5, 6, 7 and 8. Fee £1.

...Edward Seuffert is the newly-appointed London agent for the Bechstein pianofortes, with headquarters at Rathbone Place. M. Stahl, the late representative, has returned to Germany. A Bechstein pianoforte was used at the Crystal Palace concert on Feb. 21.

...In a lecture delivered recently by C. E. Stephens before the London Musical Association, the musical illustrations “On Musical Form” were given on the new patent double oblique pianoforte, the invention of J. C. Ward, and of which instrument Mr. Percival, of Bayswater, is the patentee.

...Collard & Collard have reopened their premises in Cheapside, London. The new building is on the site of the house occupied by Collard & Clement towards the latter end of the last century. As far back as 1767 the house was known as a music publisher's, the firm then being that of Longman & Broderip.

...John Dixon, of Darlington, England, has applied for letters patent for “improvements in pianofortes,” and so also has Mr. Wallis, of Brighton, for “the securing of piano lamps.” Green & Savage have given notice that they will proceed with their combination pianoforte and harmonium; and W. H. Nye's patent for improvements in pianofortes has been sealed.

...The death of Charles Coote at the ripe old age of seventy-one is announced in London. He was the founder of the celebrated “Coote and Tinney's Band,” and was the author of a number of musical compositions and arrangements which became popular. His son, Charles Coote, is connected with the firm of Hopwood & Crew.

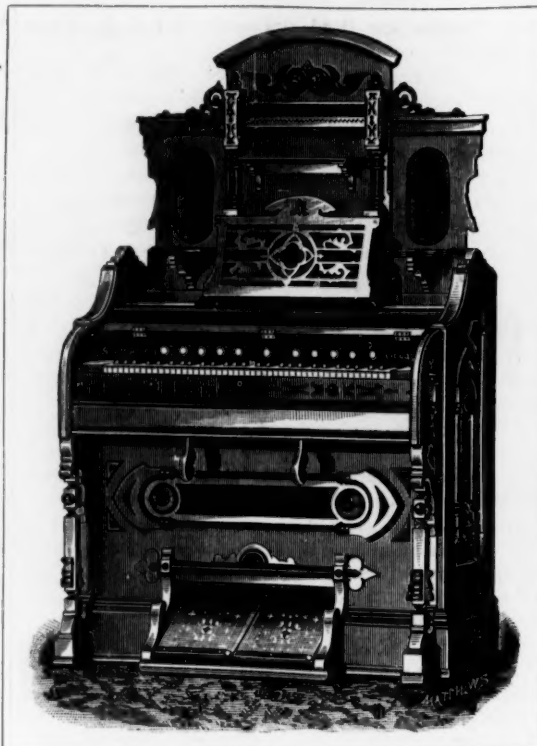
...At 12 Rathbone place, London, on March 17, the entire stock and plant of H. Brinsmead & Co. were sold at auction, including several pianos by Brinsmead, Collard, and Broadwood, thirty sets of parts complete, veneers, beech bottoms, belly wood, iron backs, 1,500 feet of one-inch beech, and all the machinery and stock of the business. This is a different concern from the celebrated firm of John Brinsmead & Sons.

...Neumeyer & Co., of London, are about to start a new musical paper, entitled *Music*. A distinguishing feature of this periodical will be four pages of engraved and copyright music, of nearly full music size, to be presented gratis with each number. Criticisms of concerts, musical performances, books, music, and other literary matter, will also be given. *Music* will be a weekly paper, designed specially for amateurs and music lovers, and it has, it is said, been promised a large measure of support.

A MIRACLE OF BEAUTY AND CHEAPNESS

The attention of the public, as well as of Dealers in Musical Instruments, is called to this most attractive and most salable style. Competition, of late, has been devoted to the production of the best and most beautiful Organ that can be afforded for the very lowest price. Herewith is presented the Finest Organ for the Price now in the Market.

Style 109 is also set up in this case, having nine stops, including Tremulant and Grand Organ, &c. This style has had a popularity never before equaled in America.



The mechanism is as carefully made as in the most costly styles. The beauty of the design shows for itself. Other new styles are in progress, and will soon be announced. Correspondence with Dealers everywhere is respectfully solicited.

Agents wanted in every City and Town for these Instruments.

The Engraving represents Style 113, with Eleven Stops, including Sub-Bass and Octave Coupler, with Knee Swell and Grand Organ.

This instrument is also made with a low top for use in Sunday Schools.

THE SMITH AMERICAN ORGAN COMPANY, BOSTON, MASS.

J. P. HALE

Is making 100,000 of those splendid **NEW SCALE UPRIGHT and SQUARE PIANOS** for the Trade, at HALF-PRICE. They are the only HALF-PRICE PIANOS made that have stood different climates successfully for the past twenty years. Call and see them at **THIRTY-FIFTH STREET and TENTH AVE., New York.**

The Marvelous Orguinette.

THE MUSICAL WONDER OF THE AGE!

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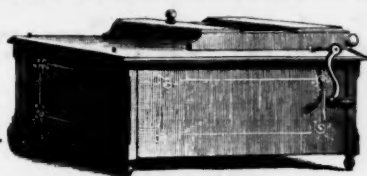
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